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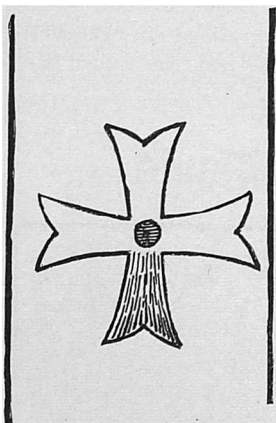
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first be very carefully tacked over the interlining, and the lining silk must then be slip-stitched on with invisible stitches. The interlining should be just sufficient to give substance and firmness to the stole when completed without making it stiff.

L. HIGGIN.

#### SOME RECENT CHURCH WORK.

ST. PETER'S CHURCH, Albany, has lately acquired a superb superfrontal, designed by Father Derby, of the Church of St. Mary the Virgin. It is of richly embroidered green damask, with a pattern of birds and pomegranates, and hangs above



STOLE. DETAIL OF EMBROIDERY.

rich sculpturings by St. Gaudens. The design consists of roses, lilies and censers, highly conventionalized, their arrangement being dependent on the altar, which is divided by double columns into three arches. There are three embroidered lilies, one above the centre of each arch, the flower being worked in white untwisted floss silk, shading into pink, with a centre of six to-pazes enclosed in gold. Of the censers there are four, these being

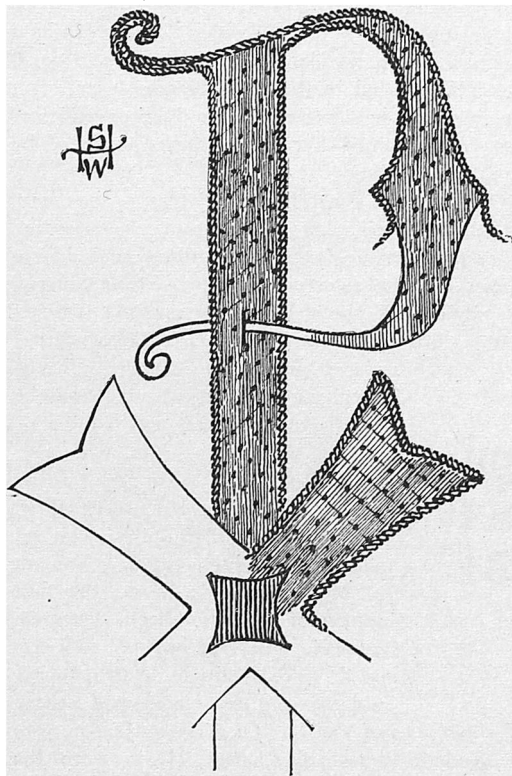
placed above the columns. They are in solid gray silk embroidery, with gold chains to each, which are caught up in loops, and there is ascending smoke, lightly indicated in gold embroidery, with much skill. There are eight roses, the arrangement requiring them to separate or enclose each a censer or lily. They are worked in yellow silks, in long and short stitch, which is that used throughout. In the centre of each rose is a cluster of five pearls set in gold. Below is the border—technically termed the "river"—in shades of blue, representing a waving line. The disposition of the river leaves below each rose a pointed space, in which is a shell outlined in gold, and from which golden rays extend. This fine superfrontal is admirably embroidered by Mrs. S. L. Burnett.

St. Peter's has recently acquired other notable pieces of needlework, one being a violet frontal for Advent and Passion week, also executed by Mrs. Burnett. The design consists of a continuous arrangement of the passion-flower and vine; it comes from the Sisters of St. John the Baptist. An antependium, wrought by Mrs. Burnett, is a double cross, producing a rayed design interlacing the gloria. One cross is an ingenious arrangement of the fleur-de-lis in three divisions. The other is of four single white lilies. The fleur-de-lis is in gold-colored twisted silks "bricked," as the term goes, with red silks. The lilies are wrought in white and gray untwisted floss, and are relieved against the white brocaded ground of the antependium by crossing spiky forms in olive brown silk, outlined in deep maroon and gold. While the lilies are treated naturally, the fleur-de-lis are conventionalized. The gloria makes a ring, at least an inch wide, of maroon twisted silks couched down. The centre of the design is of solid embroidery in gold, in which, in crimson silks, is the sacred monogram.

THE combination of painting and embroidery is much used on balsam pillows, which are more in vogue than ever. They are covered with Smyrna silks in reds, pomegranate, pink and yellow tints. The design, for example, is nasturtium on light yellow ground. The leaves and vine are washed in in green aniline dyes, and defined with long and short stitch in greens. The flowers are left in the yellow ground, and red and yellow silks in long and short stitch outline and shade them. Or, say, the design is a branch of pine on a pinkish silk ground: The woody part is washed in in green with brown shading and is outlined with brown silk. The pine leaves are worked in outline silk with greens and browns. A sofa-pillow of pale green has a design of Jacqueminot roses. These are in red Smyrna silk, and are drawn and shaded with deeper tints. The roses are applied, and the edges concealed under long and short stitches of silks of different tints of red to suggest the shading of the edge. The leaves are washed in in deeper

greens and are more lightly outlined in silks. By selecting the ground tint with care, ornament that is very effective can be accomplished with little trouble.

OF all stitches few are more simple than chain stitch. It is a perfect imitation of the old "tambour" stitch, but accomplished in a different manner, and with less trouble. It is formed by the thread of silk or cotton being carried at the back of the material, to be caught



ENLARGED MONOGRAM IN STOLE (OPPOSITE PAGE).

through, and looped along the surface by a needle like a crochet-hook. The cloth is held in the hand, while upon the forefinger loop after loop is made along the lines of the pattern, by means of an ordinary needle threaded with cotton, or any other material.

## Ceramics.

### PRACTICAL LESSONS IN CHINA-PAINTING.

#### V.—PLANTS AND FLOWERS.\*

MANY yellow flowers make rich, pleasing decorations, especially if they have appropriately tinted grounds. The following are the colors that correspond to the most distinct tones of yellow:

Straw color	:"jaune M. à mêler."
Chrome yellow	:"jaune d'argent," two thirds, "jaune jonquille," one third.
Golden	:"jaune jonquille" and "jaune d'argent," equal parts.
Saffron	:"jaune," "jaune d'ivoire," two thirds, "chair No. 1" nearly one third, balance "rouge capucine."
Maize	:"jaune d'ivoire" and "jaune orangé," equal parts.
Indian	:"jaune jonquille" and "ochre," equal parts.
Salmon	:"jaune d'ivoire," two thirds, "rouge chair No. 2," nearly one third, balance, "carmin No. 3 foncé."

If high lights in relief are desired, use either of the whites that have been named, with an equal quantity of mixing yellow.

Shade yellow flowers with brown green; very warm touches may have violet of iron.

For pink flowers use carmines, shaded with the same. Purple may be used in deep shadows, and apple-green in half-tints. The reflected lights want very light blues. Flowers that are of a very modest pink, like the trailing arbutus or pale roses, require no other colors, but when there are warmer, deeper tones, mix a little orange yellow with the carmines as previously directed.

Crimson flowers may be painted with "carmin No. 3 foncé," deepening into "pourpre riche" for the darkest parts. "Pourpre cramoisi" and "rubis" are also used.

For red flowers, poppies, for instance, use "rouge chair," "rouge capucine," and "brun rouge riche." Let the same colors shade the darker parts more heavily,

\* This is a continuation of the same subject in the March number, and should have preceded the chapter on "Fruit" printed in April.

then take "violet de fer" and "noir d'ivoire" for the very deepest shades.

Violet and purple flowers may have tints varying from "violet d'or clair and foncé," to "pourpre riche," with an addition of carmine for the more garnet-like tones. Where a slight greenish or yellowish tint appears, as in the centre of the violet, use "vert pâmme" and "jaune M. à mêler." For early practice, the violet is a very desirable flower. Its petals can be thrown in with a twirl of the brush that will usually give the desired gradation of shade; trust to this rather than to subsequent shading. Violets want one or more of the blues in combination with the purplish tones; it may be the same with morning-glories, even the brightest—"vert bleu riche"—is not too decided for some of these. For the markings on the corolla use carmine, purple, or whatever may be indicated.

Pansies may require almost any and every color, even to black. This may be softened and warmed with the deepest reds or purple. For the tan-colored varieties let orange yellow merge into sepia. Be sure to keep the yellow markings near the centres distinct from adjacent colors. A soft touch of black for the inmost centre and a touch of pale "vert pomme" each side completes the full-face view of the pansy. Always turn as many as possible in various positions, to avoid flatness and stiffness.

The best work may produce but a poor effect by reason of faulty arrangement, or the most beautiful designs may be wrecked upon bad work.

What has been said about a few representative flowers will be sufficiently suggestive for any that you will be likely to try your skill upon. If seed-vessels or berries are introduced, be sure to give them convexity by sparing some light upon them; let the shade be soft, and the local color not too heavy. Small stems must be thrown in with quick, unerring touches; usually, one slight line of shade must follow.

For mossy effects, any little tricks of the brush, such as you would resort to in water-color painting, are allowable. For this work keep the brush rather dry.

Little more need be said about leaves. Some are large enough to be tinted in as grounds are. There is the begonia: tinting and stippling will produce the most exquisite representations of some of the peculiarly rich varieties of this plant. The leaves contain a delicate apple-green, softening into white, and also the brown and black greens, with plenty of violet of iron. The hairy surface may be imitated by tapping the sharp point of an ivory stiletto on the partially dry color, not on all parts of the leaves, but merely where the light makes the hairs especially apparent.

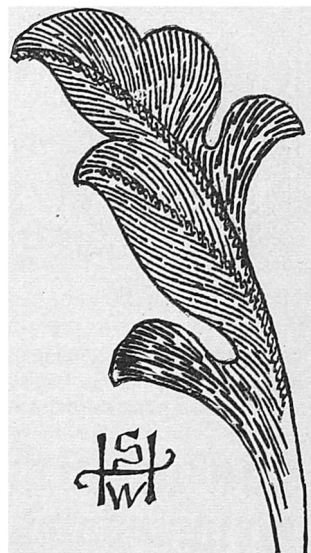
Begonias, like some other plants, are imitated now so remarkably well that some china-painters use them for copying. When the student cannot work fast enough to copy natural cut specimens, it is well to make designs in water-colors first, then there is no experimenting with the pigments.

Autumn leaves look well on clouded grounds, as they may partake of almost any hues; a light ground tint may be allowed to extend over them, while colors that agree with it are lightly thrown on with a soft brush to give the variegation required. Some of the leaves need bringing out with strong outlines, and others may be made to retire by being left rather vague.

Grasses are very beautiful in china-painting. They must be thrown in with fearless, skilful strokes. Many little seedy tops are made with side strokes from a rather dry brush.

Designs that are fine and delicate are easier than those presenting much breadth. The more surface you have to deal with, in mineral colors, the more your skill will be tested. But this is what an earnest student desires, for it gives the kind of practice that insures progress.

H. C. GASKIN.



STOLE. DETAIL OF EMBROIDERY.